



ACCURATE TRANSCRIPTIONS
OF NOTES AND TABLATURE

Transcribed by
KEOLGAN BRYAN

The Best Of James Taylor

including:

Let Me Be Lonely Tonight

Far Ago And Far Away

Volina In My Mind

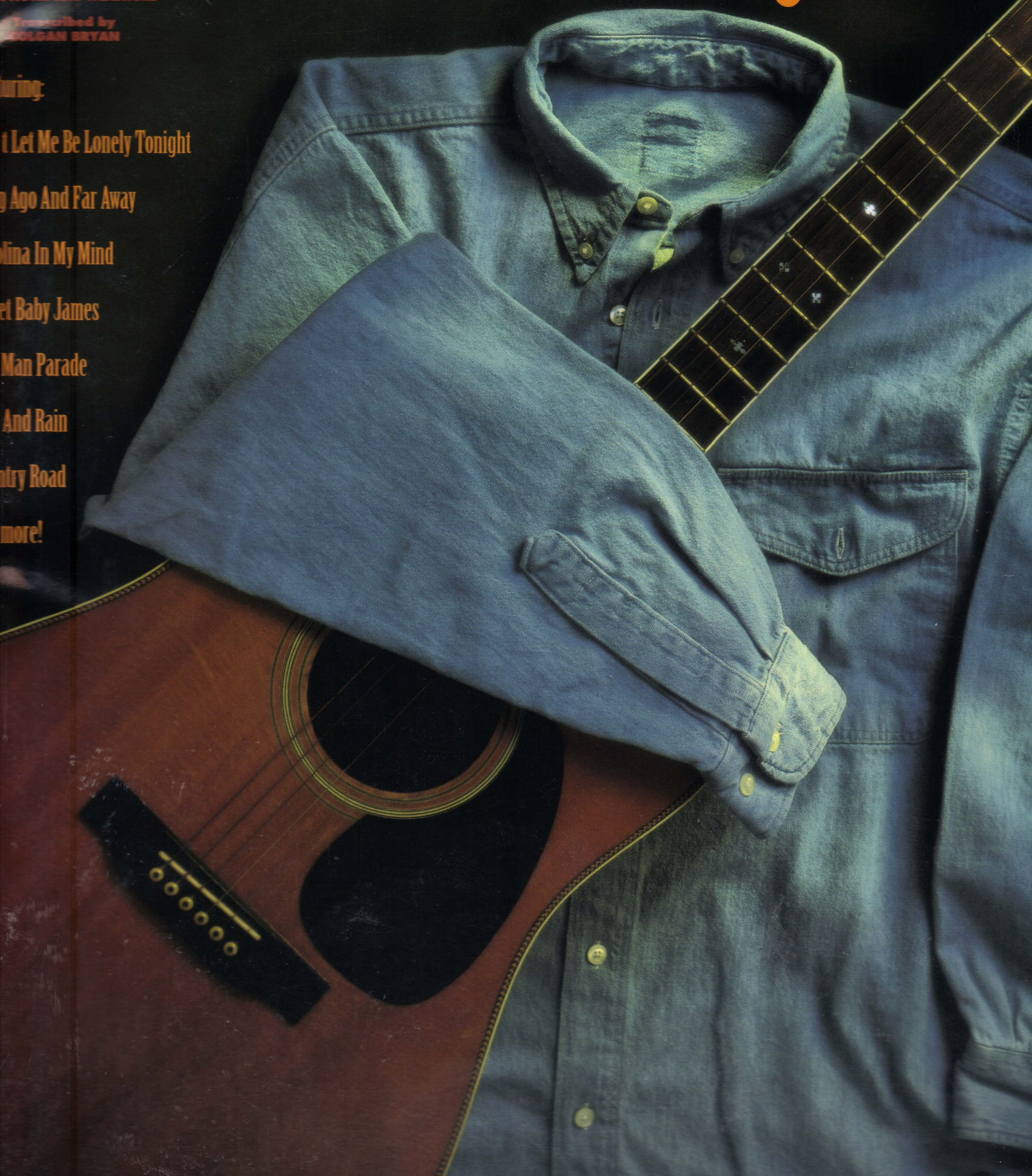
Let Baby James

Man Parade

And Rain

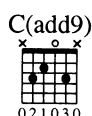
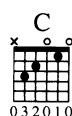
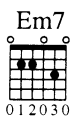
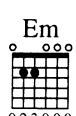
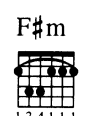
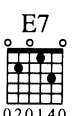
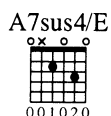
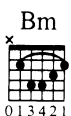
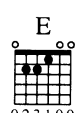
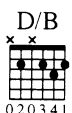
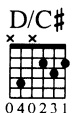
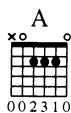
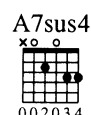
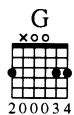
Country Road

and more!



Carolina In My Mind

Words and Music by James Taylor



Capo II

Introduction ♩=74

Musical notation for the introduction of "Carolina In My Mind". The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass lines are written on a three-staff system labeled T, A, and B. The introduction consists of 8 measures. The chords indicated above the melody are D, G, G/F#, G/E, and A7sus4. The bass lines are written in a way that suggests a simple, rhythmic accompaniment.

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Harmony: on D.S.

Chorus w/ Fill 1: on D.S.

D G G/F# A7/E A

In my mind I'm gone to Car - o - li - na.

2nd time

G A Em7 A

Can't you see the sun - shine? Can't you just feel the moon - shine? And,

D D/C# D/B D/A G D/F# E7 A7

ain't it just like a friend of mine to hit me from behind? Yes, I'm

Fill 1

Fill 2

D Bm Em A w/ Fill 2: on D.S. D
 gone to Car - o - li - na in my mind. —
 Rhy. Fig. 1 End Rhy. Fig. 1

Verse

D C G A A#°7

Kar - in, she's _ a sil - ver sun. _ You best walk her way _ and watch it shine _ and
Dark and si - lent, late _ last night, _ I think I might have heard the high - way call _ and

0 2 3 0 1 0 0 2 0 2 0 1 2 0

watch her — watch the morn - ing come. _
geese in flight _ and dogs that bite.

The

sil - ver tear ap - pear - ing now, I'm cry - in', ain't I?
signs that might be o - mens say I'm go - in', I'm go - in', I'm

To Coda ⊕

D Bm E7 A7 D

Gone to Car - o - li - na in my mind. — There
gone to Car - o - li - na in my mind.

Strum with first finger

D C G A7 A#°7

ain't no doubt — in no — one's mind — that love's — the fin - est thing — a - round. —

Bm G A

Whis-per some-thing soft — and kind. — And

G D/F# Bm7 E A7sus4/E A

hey, babe, the sky's on fire. I'm dy - ing, ain't I?

w Rhy. Fig. 1

D.S. al Coda

D Bm Em7 A7 D

Gone to Car - o - li - na in my mind.

⊕ *Coda*

Interlude

D G A

With a ho - ly host of oth - ers stand-in' a - roun'.

me, still I'm on the dark side of the moon.

G A7 C G Em

And it seems — like it goes on like this for - ev -

D C(add9) G/B

er. You must for - give me, —

Em7 D5/A D Bm Em A

if I'm up and gone — to Car - o - li - na in — my

Chorus

D G Em7

mind. In my mind — I'm goin' to Car - o - li -

A G A

na. Can't you see the sun - shine?

Em7 A 3 D D/C# D/B D/A

Can't you just feel the moon - shine? Ain't it just like a friend of mine to

G D/F# E7 A7 D D/F# G D/F#

hit me from behind. Yes, I'm gone to Car - o - li - na

Em7 A7sus4 D D/C# Bm A

in my mind.

Rhy. Fig. 2

w/ Rhy. Fig. 2 to end

G G/F# Em7 A7 D D/C# Bm A

Gone to Car - o - li - na in my mind And I'm goin'.

3 2 0 0

G G/F# Em7 A7 D D/C# Bm A G G/F# Em7 A7

to Car - o - li - na in my mind. Goin' to Car - o - li - na in my

D D/C# Bm A G G/F# Em7 A7 D D/C# Bm A

mind. Gone, I'm gone, I'm gone.

G G/F# Em7 A7 D D/C# Bm A

Say nice things a - bout me 'cause I'm gone south now. Got to

G G/F# Em7 A7 D D/C# Bm A G G/F# Em7 A7

car - ry on with-out me. I'm gone.

Fade

Don't Let Me Be Lonely Tonight

Words and Music by James Taylor

Em9



000021

Em9/A



000021

A/D



000120

B7b9*



201310

F#m7



101110

B7



013140

Gmaj7



T02310

* Bass guitar plays root of chord

Bm7



010131

E7



020140

Dmaj7



000111

Bm



013421

BmMaj7



010342

A



001110

C



032010

G(add2)



200100

D



000132

F#/A#



010432

A7



001020

A7sus4



001030

E9



000132

D(add4)/C



020031

Verse

♩ = 76

Em9 Em9/A A/D B7b9

Do me wrong. . Do me right. .

Acoustic Gtr.

let ring where possible

Electric Gtr.

T	2	3	2	3	0	2	2	1	2	1	2	1
A	0	1	2	0	1	2	0	0	0	0	2	2
B	0	1	2	0	1	2	0	0	0	0	2	2

T	7	5	8
A			5/8
B			

Em9 A7sus4 F#m7 B7 Gmaj7 F#m7

Tell me lies, ___ but hold ___ me tight. Save your good-byes for the morn -

8 6 5 9 11 9 9 8 11 11 9 12 17 14 17 14 14

Bm7 E7 Em9 A7sus4 A/D B7b9/F#

- in' light, ___ but don't let me be lone - ly to - night. ___

10 12 9 7 5 5 5 8 5 6 5/8

Verse

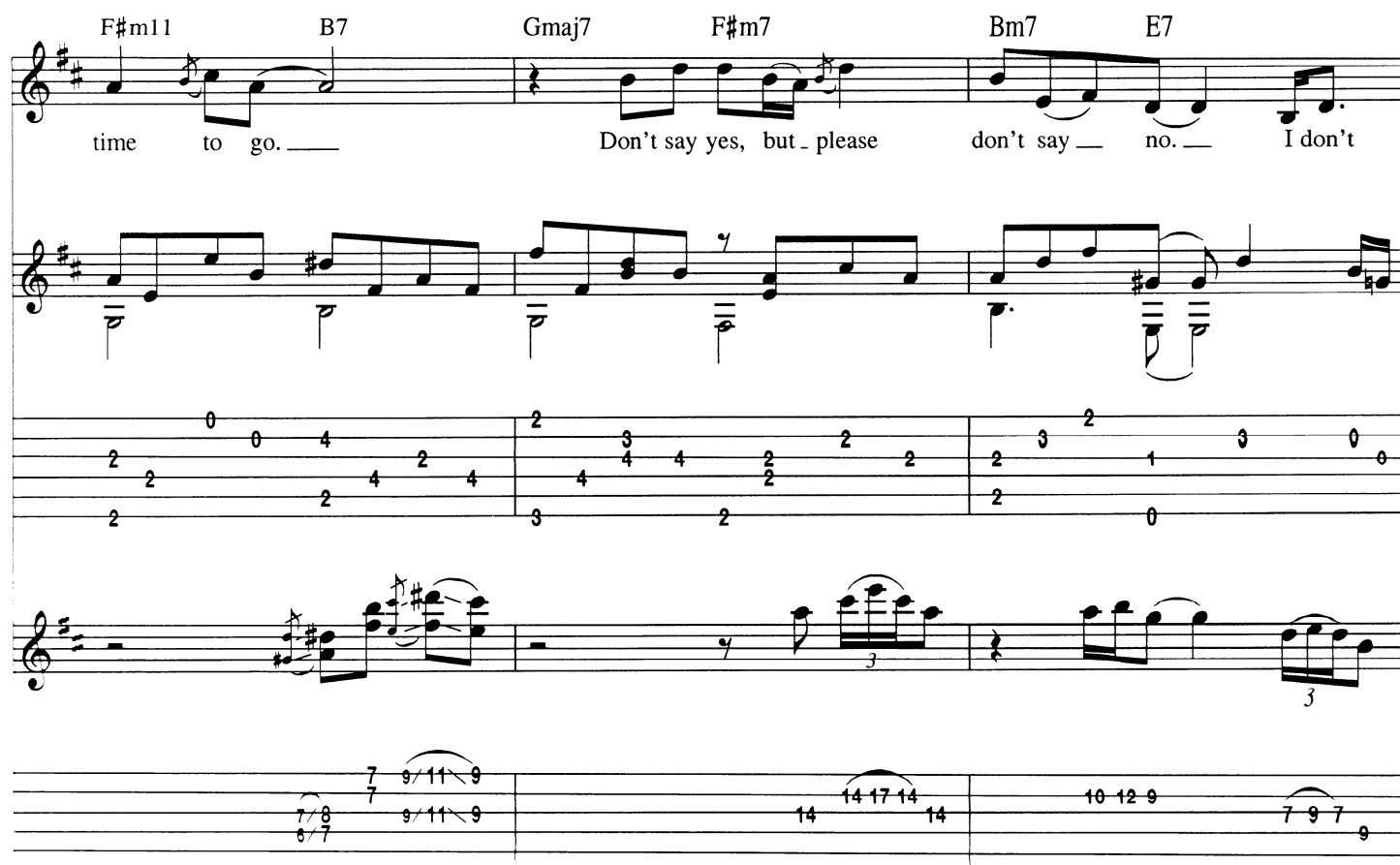
Em9 Em9/A A/D B7b9 Em9 A7sus4

Say good-bye and say _____ hel-lo. _____ Sure 'nuf good to see you, but it's



F#m11 B7 Gmaj7 F#m7 Bm7 E7

time to go. _____ Don't say yes, but please don't say _____ no. _____ I don't



Em9 Em9/A A/D Dmaj7 **Bridge** Bm BmMaj7

want to be lone - ly to-night. Go a - way, then damn - ya. Go

Bm7 E7 Em9 A C G(add2) D

on and do _ as you . please, - yeah. - You ain't gon-na see me get-ting down on my knees. -

Bm F#m/A# D/A E7 Em9 A7 C

I'm un-de-cid-ed and your heart's been di-vid-ed. You've been turn-in' my world up-side down..

The first system of the musical score consists of four staves. The top staff is a vocal melody in treble clef, with lyrics underneath. The second staff is a guitar accompaniment in treble clef, featuring chords and a bass line. The third and fourth staves are a three-part guitar solo in treble clef, with fingerings indicated by numbers 0-3.

Verse

G(add2) Em9 Em9/A

Do me wrong. -

The second system of the musical score consists of four staves. The top staff is a vocal melody in treble clef, with lyrics underneath. The second staff is a guitar accompaniment in treble clef, featuring chords and a bass line. The third and fourth staves are a three-part guitar solo in treble clef, with fingerings indicated by numbers 0-3.

A/D B7b9 Em9 A7sus4 F#m7 B7

Do me right, right now, — ba - by. Go on and tell me lies but hold me tight. —

0 2 2 1 2 2 1 0 3 0 0 3 5 2 4 2 2 4 2 2

5 5 5 4/7 8 7 11 12 9 10 10 11

Gmaj7 F#m7 Bm7 E7 Em7 A7sus4

Save your good-byes for the morn - in' light, morn - in' light, — but don't let me be lone - ly to-night.

10 10 12 12 10 11 10 10 7 9 7 9 7 9 2 3 3 4

C(add2) Gmaj7 D6/F# Bm7 E9

I don't want to be lone - ly to - night, _ no, _ no. _ I don't

3 0 3 0 0 3 2 3 0 3 0 0 | 0 0 0 0 0 0 2 0 2 0 | 2 3 2 0 1 1 3 1 3

3 3 5 4 2 0 2 0 | 2 0

10 8 10 8 10 8 9 | 10 8 10 10 12 10 | 14 7 9 7 9 10

Em9 A7 A/D

want to _ be lone-ly to - night. _

0 3 0 3 0 | 0 2 0 | 0 2 4 2 4 2 0 2

0 0 0

7 9 7 9 7 8/10 10/12 10 5/7 7 7 5 5 7 8 7 9

7 9 7 9 7 9/11 10/12 10 5/7 7 7 5 5 7 9 7 9

Outro (Sax Solo)

Em9 Em9/A A/D B7b9 Em9 Em9/A

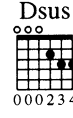
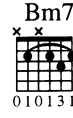
A/D B7b9 Em9 Em9/A A/D B7b9

Em9 Em9/A A/D D(add4)/C

I don't want to be lone - ly to - night.

Country Road

Words and Music by James Taylor



⑥ to D
A Intro

§ Verse

1.,3.Take to the high - way, won't you lend me _ your _ name? _
 2. Sail on home to Je- sus, won't you good girls_ and _ boys. _

Your way_ and my way seem to be
 I'm all _ in piec- es, You can

Guitar Solo: A 16-measure solo in D major, 4/4 time, featuring a mix of eighth and sixteenth notes, with a key signature change to C/D for the final two measures.

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C/D D Em7 A7 Em7 A7

one and the same. Ma-ma don't un - der-stand. it. She wants to know where I've been. I'd
have your own choice. But I can see a heav-en-ly band full of an - gels com-in' to set me free. I

Em7 A7 Bm7 C/D

have to be some kind of nat'-ral born fool to want to pass that way a - gain, but you know I could feel
don't know noth-ing 'bout the why or when but I can tell you that it's bound to be be-cause I could feel

D C/D G D

it,
it child, yeah! } on a coun-try road. _

To Coda ⊕

1. C/D D 2. C/D D

Interlude

Dm7 G D C C/B Am7

I guess my feet _ know where they _ want me to go, _ walk-ing on a coun-try road.

D C/D G/D

D C/D D

D.S. al Coda

Coda

C/D D

Outro

Walk on down, _ walk on _ down, _ walk on down, _

Walk on Down
The Allman Brothers Band

Key: G Major (one sharp)
Time: 4/4

Lyrics: walk on down, walk-ing on a coun-try road.

C/G G D Dsus D

La la la la la la la la la la la la la la la la la la la

la la la la, coun-try road. Woah! Yeah!

Walk-in on a coun-try road.

C G D

(0) 0 0 3 0 5 5 0 0 0 0 0 0

C G D

Coun-try road.

(0) 0 0 3 0 5 5 0 0 0 0 0 0

C G D

Whew! Coun-try road.

(0) (2) (4) 5 0 0 0 0 0 0 0 0

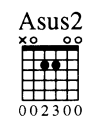
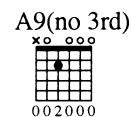
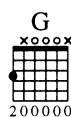
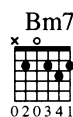
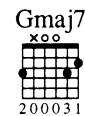
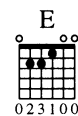
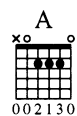
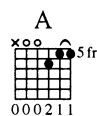
C G D/A

Fade

0 2 4 5 0 0 0 0 0 0 0 0

Fire And Rain

Words and Music by James Taylor



Capo III

A Intro

♩ = 77

Acous. Gtr.

A G/E D A E

A Verse

Gmaj7

A G/E

1. Just yes - ter-day morn-in', they let me know
 2. look down up-on me, Je-sus, you got to help
 3. walk- ing my mind to an eas-y time. my

2nd & 3rd times

D A E

— you were gone. Su - zanne, the plans they made — put an
 me make a stand. You've just got to see me through an -
 back turned towards the sun. Lord knows when the cold wind blows, it - 'll

2nd time

Gmaj7 A G/E

end to you. I walked out this morn - ing and I
 oth - er day. My bo - dy's ach - ing and my
 turn your head a - round. Well there's hours of time — on the tel-e-phone line to

D A E E

wrote down this song. — I just can't re-mem - ber who to send —
 time is at hand. — I won't make it an - y
 talk a-bout things to come, — sweet dreams and fly-ing ma - chines in

w/ Fill 1: 2nd time

w/ Fill 2: 3rd time

C Chorus

D D/C# Bm7 D/E

it to. oth-er way. piec-es on the ground. } I've seen fire and I've seen

Rhy. Fig. 1

2nd time w/ Fill 3

w/ Rhy. Fig. 1: 2 times

A D D/C# Bm7 D/E A

rain. I've seen sun-ny days that I thought would nev-er end. I've seen

end Rhy. Fig. 1

Fill 1

Fill 2

Fill 3

D Outro

A9(no 3rd) Asus2

one _ more time _ a - gain, now. Thought I'd see

Strumming simile

A9(no 3rd) Asus2

you one _ more time a - gain. There's just a few.

A9(no 3rd) Asus2

_ things com-ing my _ way this time a - round _ now. _ Thought I'd

A9(no 3rd) Asus2

see you, _ thought I'd see you, fire and _ rain _ now. _ Na na na. _

A9(no 3rd) Asus2

_ Na na na _ na na na na na _ na. Na na na _ na na na na na

Fade

w/ Rhy. Fig. 1

Bm F#m Bm7 D/E A Dmaj7

Slow - ly pass - ing sail - ing ships - and Sun - day af - ter - noon, - like
In be - tween - what might have been - and what has come - to pass, - a

C#m G# C# C#m7 F#m Bm7 Bm/E

peo - ple - on the moon - I see - are things not meant - to be. - }
mis - be - got - ten, guess - a - las - and bits of brok - ken glass. - }

Chorus

E/A Dmaj7/E E/A Dmaj7/E

Where do those gold - en rain - bows end? - Why is this song - so sad? -

let ring

To Coda ⊕

E/A Dmaj7/E E/A Dmaj7/E E/A D.C. al Coda

Dream-ing the dreams. I've dreamed, - my friend. - Lov-ing the love - I love - to

⊕ Coda

Outro

E/A Dmaj7/E E/A Dmaj7/E

Lov-ing the love _ I _ love _ to love to love to love. _ Wo,

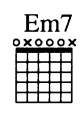
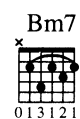
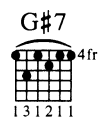
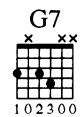
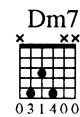
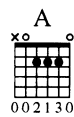
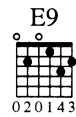
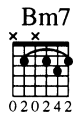
E/A Dmaj7/E E/A Dmaj7/E

no, _ no, no, _ no.

E/A Dmaj7 E/A

One Man Parade

Words and Music by James Taylor



Capo III

Verse

♩ = 125

Bm7*
(Dm7)

E9
(G9)

Bm7
(Dm7)

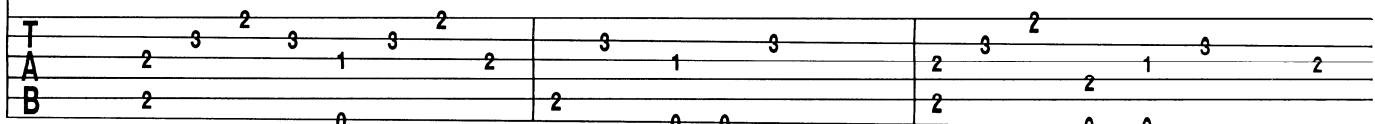
E9
(G9)

Bm7
(Dm7)

E9
(G9)



Acoustic Gtr.



*Chord name based on fingering for acoustic guitar. Chord symbols in parentheses are concert transpositions for vocal and electric guitar.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

Put to - geth - er a one — man band. — Take it walk -

(2) 3 3 3 2 3 2 3 1 1 2 3 2 3 1 2 2 0 0

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Em9 (Gm9) A (C) Em7 (Gm7)

— in' on down — the street. Have a one — man pa - rade..

2 3 2 1 3 3 2 3 2 1 3 2 3 0 3 0 2 2 0 2 0 0 0 0 0 0

A (C) Em9 (Gm9) A (C) Em7 (Gm7) A (C) Dm7 (Fm7) G7 (Bb7)

No - bod - y needs — to — know, — 'cause I'm

(0) 0 0 2 2 2 2 3 0 0 2 0 2 0 0 2 5 4 3 0 0 0 3

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

— right — good at hold - in' on to se - crets and I don't be - lieve — they show..

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

All I want is a lit - tle dog — to be

Elec. Gtr.

8va loco

15

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

walk - in' at my — right — hand, — tak - in' the breeze . just as

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

free as you please, _ may - be check-in' out oc - ca - sion - al gar - bage can. _____

The first system contains measures 1 through 3. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "free as you please, _ may - be check-in' out oc - ca - sion - al gar - bage can. _____". The guitar line features chords E9 (G9), Bm7 (Dm7), E9 (G9), Bm7 (Dm7), and E9 (G9). The bass line shows fret numbers: (2) 3 1 3, 2 3 2 3 1 3 2, 3 1 1 3.

Em9 (Gm9) A (C) Em7 (Gm7) A (C) Em9 (Gm9) A (C) Em7 (Gm7)

Talk-in' 'bout a one man dog, _____ y'all, _____ no - bod - y's friend _ but mine..

The second system contains measures 4 through 6. The vocal line continues with the lyrics "Talk-in' 'bout a one man dog, _____ y'all, _____ no - bod - y's friend _ but mine..". The guitar line features chords Em9 (Gm9), A (C), Em7 (Gm7), A (C), Em9 (Gm9), A (C), and Em7 (Gm7). The bass line shows fret numbers: 2 3 0 3 2 2 0, 0 0 2 2 2 0, 2 3 0 2 0 0.

A (C) Dm7 (Fm7) G7 (Bb7) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

Hey, now you can say ___ that he's look - in' kind of funk - y, but I

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Hey, now you can say ___ that he's look - in' kind of funk - y, but I". The middle staff is a piano accompaniment in treble clef, showing chords and individual notes. The bottom staff is a guitar line in treble clef, showing fret numbers for each string across three measures.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) G#7sus4 (B7sus4) G#7 (B7)

do be-lieve he suits me just fine. ___ We were off ___ the road ___ a - gain.
Backups: (Ah! ___)

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "do be-lieve he suits me just fine. ___ We were off ___ the road ___ a - gain. Backups: (Ah! ___)". The middle staff is a piano accompaniment in treble clef, showing chords and individual notes. The bottom staff is a guitar line in treble clef, showing fret numbers for each string across three measures.

_____) I was wonder- ing what _____ to _____ do. _____ Ah but _____)
(Ah. _____)

Han - a - lei, ____ it was pour - in' down rain. ____ Ba - by, she had ____ the low down.

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

— blues. — Hey, now (Hey, now.) I was look-in' for my walk-in' cane, —

(2) 3 1 1 1 2 3 2 1 1 3 2 3 1 3 2

2 0 2 0 0 2 2 0 0

E9 (G9) Bm7 (Dm7) E9 (G9) Em9 (Gm9) A (C) Em7 (Gm7)

ty - in' on my high-way shoes, — think-in' 'bout a one man pa -

2 3 2 0 2 3 1 2 2 3 0 3 0 2 2 0

2 0 0 2 2 0 0 0 0 0 0

5 5 4 4 5 5 4 4 4 4 6 10 6 6 10 9 7 10

Em9 (Gm9) Em7 (Gm7) A (C) Dm7 (Fm7) G7 (Bb7)

rade, y'all, _ no - bod - y, no - bod - y, no - bod - y, no - bod - y. Hey! (Hey!)

(No - bod - y,

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

I'm right good at hold - in' on, _ hold - in' on, hold.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) G9 (G9) Bm7 (Dm7) E9 (G9)

in' on, Han - a - lei. It's rain - in', Han - a - lei.
 (Han - a - lei.) (It's rain - in', Han - a - lei.)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar line in treble clef with a key signature of two sharps (F# and C#), showing chords and melodic lines. The bottom staff is a bass line in bass clef with fret numbers (0, 1, 2, 3, 4, 5, 7).

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

sure 'nough. - Lis - ten here, been rain - ing
 (It's rain - ing, Han - a - lei.) (It's rain -

The second system continues the musical score with the same three-staff format. The vocal line includes the lyrics "sure 'nough. -", "Lis - ten here,", and "been rain - ing". The guitar and bass lines continue with their respective parts, including fret numbers.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

- in, buck - ets. — Han - a - lei.) Road is cov-ered, mud - dy wa - ter.
 (It's rain - in'.)

Em9 (Gm9) A (C) Em7 (Gm7) A (C) Em9 (Gm9) A (C) Em7 (Gm7)

Talk-in' 'bout a one man pa - rade, y'all, — and no - bod - y, no - bod - y, no - bod -

A (C) G7sus4 G7 (B♭sus4) (B♭7) Bm7 (Dm7) E7 (G7) Bm7 (Dm7) E9 (G9)

- y, no - bod - y. Hey! I'm right good at hold - - in' on.
(Woah, _____ hold - - in' on.)

2 5 4 2 3 2 0 0 2 2 0

0 3 3 2 1 3 2 2 2

6 6 5 5 5 5 5 4 5 5 4 5/7 5

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

Hold - in' on, _____ hold - in' on. _____
(Hold - in' on, _____ hold - in' on. _____)

2 3 1 3 2 3 2 3 2 2 2 2 2

2 0 0 2 2 0 0 2 0 0 2

5 3 4 4 5 3 4 5 5/7 5

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

La

N.C.

la la la la la la la la la. La la la la. La la la la la la la la la.

w/ ad lib. vocal

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) (G9) E9 Bm7 (Dm7)

la la la la la la la la la la la la la la la la la la

8va ----- loco

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

la la la la la la la. La la la la la. No - bod - y,
la la la la la la la.)

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

no bod - y, no - bod - y, no - bod - y has faith. _ Woah! _
 (La la la. _ _)

4 5 2 3 2 3 1 3 2 2 0 0 2

5 4 5 4 5 5 4 4 5 5 4 5 4 5

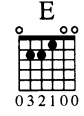
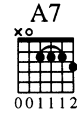
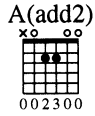
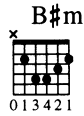
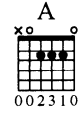
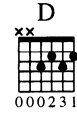
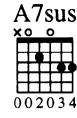
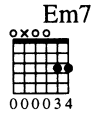
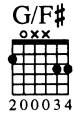
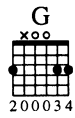
Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

(2) 3 1 3 3 3 3 3 2 2 2
 2 0 0

5 4 5 7 5 5 4 4 5 5 0

Sweet Baby James

Words and Music by James Taylor



A Intro
♩ = 143

G Em7 A7sus

There

* Play bass notes with thumb, strum chords with index finger

B Verse

D A G F#m

is a young cow - boy, he lives on the range.
first of De - cem - ber was cov - ered with snow.

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His horse and his cat - tle are his on - ly com - pan - ion.
So was the turn - pike from Stock - bridge to Bos - ton.

Strumming simile

ions.
ton,

though He works in the sad - dle and he
the Berk - shires seemed dream - like on ac -

The image displays a musical score for the song "The Snows of Yonkers". It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar chord line.

Vocal Melody:

The lyrics are: "sleeps in the can - yons, count of that frost - ing, with wait - ing miles for sum - mer his pas - and me, and".

Guitar Chords:

The chords indicated above the vocal line are: D, F#m, G, and D.

Piano Accompaniment:

The piano part consists of a single melodic line on a grand staff, featuring eighth and sixteenth notes, often beamed together.

Guitar Chord Diagrams:

The bottom section of the image shows four guitar chord diagrams corresponding to the chords D, F#m, G, and D. Each diagram is a six-string fretboard with fingerings indicated by numbers 1-4 and open strings by '0'.

A Em7 A A(add2)

- tures to change.
ten thou - sand more to go.

A G A7

And as the moon ris - es, he sits by his fire.
There's a song that they sing when they take to the

D Bm G D

high - way, think - in' a - bout wom - en and glass - es of beer.
a song that they sing when they take to the sea.

A G A7sus

And clos - ing his eyes as the do - gies re - tire,
 A song that they sing of their home in the sky.

D Bm G D(add2)

He sings out a song which is soft but it's clear,
 May - be you can be - lieve it if it helps you to sleep,

D Bm E A7sus

as if may - be some - one could hear,
 but sing - ing works just fine for me.

C Chorus
D

A7

So — } Good - night, — you

G A7sus D Bm

moon - light la - dies. Rock - a - bye

G D Bm

sweet ba - by James. — Deep greens and blues.

G D Bm7

are the col - ors I choose. Won't you let me go - down.

E7 Asus A G

in my dreams? And rock - a - bye sweet.

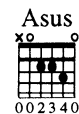
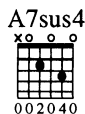
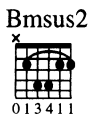
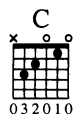
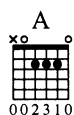
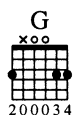
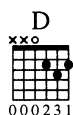
A D

ba - by James. Now the

1. 2.

You Can Close Your Eyes

Words and Music by James Taylor



Intro

♩ = 70

Chord progression: D G A D G Em7 A7sus4

Melody: Well the

Bass line (T, A, B):

T	2	3	0	2	3	0	2	3	0	2	3	0	2	3	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Verse

Chord progression: D G A(add2) A

Melody:

1. sun is sure-ly sink - ing - down, - but the

2. won't be long - be-fore an-oth - er day. -

Bass line (T, A, B):

T	0	2	2	3	0	2	2	0	0	0	2	0	0	2	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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Em Bm A G Em7 A7sus4

moon is slow - ly ris - ing, — so
We gon - na have a good time, — and

D G Asus2 A

this old world _ must still _ be spin-ning a - round. _ And
no one's gon - na take _ that time a - way.

Em Bm A G/D G Em9 A D

I _ still _ love _ you. _ } So
You can stay _ as long _ as you like. _ }

Chorus

G Em7 A7sus4 A C G

{ close your eyes. } (close your eyes.)

You can close your eyes. It's all right..

Bm(sus2) Bm Em7 A7sus4 A7

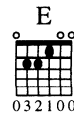
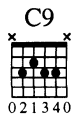
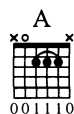
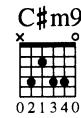
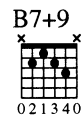
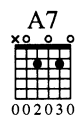
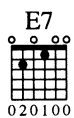
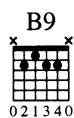
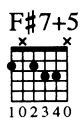
I don't know no love songs and

C G Bm(sus2) Bm

I can't sing the blues an - y - more. But

Steamroller (a.k.a. Steamroller Blues)

Words and Music by James Taylor



Capo III

Intro

♩.=66

Verse

12/8

F#7+5 B9

E7

Well, I'm a steam-roll - er, babe. _

T 3 2
A 3 2
B 2 2

0 2 0 2

0 0 0 0 0 0 0 0 0

A7

E7

I'mbound to roll all o - ver you. _

2 2 4 4 5 5 5 4 0

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

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E7#9* A7

Yes, I'm a steam - roll - er, now ba - by.

* implied

E7

I'm bound to roll all o - ver you. —

B7#9

I'm gon - n in - ject your soul — with

A D/E A7 E7

some - sweet rock and roll — and shoot you full of — rhy - thm and — blues.

C Verse

E F#7 B9 B+7(#9)* E7

Well, I'm a ce-ment mix-er,

* implied

A7 E7 G A E

a churn-ing urn of burn-ing funk._

E7 G A E E7#9* A D/E A7

Yes, I'm a ce-ment mix-er for you, babe, _

* implied

A D/E A G 4 A G E7

a churn - ing urn ____ of burn-ing funk, hm!

B7+9 4 3

Well, I'm a dem-o - li - tion der - by, — yeah, —

A7 E7 C#m9 F#+7 B9

a heft-y hunk of steam-ing junk. — Woah, - woah, - woah, woah,

E Solo E7 (G7)

Woah..

Backups: (No, no, babe..)

Elec. Gtr. 2 (w/o capo)

full full full 1/2

* Chord symbols in parentheses are for Elec. Gtr. 2 analysis

The musical score is for the E7 (G7) chord in E major. It consists of three staves: guitar, bass, and drums.

- Guitar Staff:** The first staff shows a melodic line in E major. The second staff shows a bass line in E major. The third staff shows a drum line in E major.
- Bass Staff:** The first staff shows a melodic line in E major. The second staff shows a bass line in E major. The third staff shows a drum line in E major.
- Drum Staff:** The first staff shows a melodic line in E major. The second staff shows a bass line in E major. The third staff shows a drum line in E major.

[illegible]

The musical score for "E7 (G7)" is presented in three systems. The first system shows the guitar part in standard notation with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The second system shows the bass part in standard notation, featuring a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The third system shows the drum part in standard notation, featuring a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The guitar part is written in standard notation, and the bass and drum parts are written in standard notation. The guitar part is written in standard notation, and the bass and drum parts are written in standard notation. The guitar part is written in standard notation, and the bass and drum parts are written in standard notation.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The bass part is written in bass clef. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. Chord diagrams are provided for the guitar part, specifically for E7 (G7) and B7+9 (D7+9). Fret numbers are indicated for both the guitar and bass parts, with some notes marked as "full" or "1/2". The bass part includes a double bar line after measure 4, indicating a change in the bass line.

Verse

E7 (G7) A7 (C7)

Now, I'm a na-palm bomb, babe, _ just guar-an-tee _ to blow your mind.

1/4

0 0 2 0 2 0 2 0 2 3 0 0 0 0 0 0 0 2 0 2

12 10 12 12 10 12 12 10 12 12 11 11 11 11 11 9 11 11 9 11

E7
(G7)

Yeah, I'm a

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "Yeah, I'm a" are written below the staff. The middle staff is a guitar line in treble clef, featuring a series of chords and single notes. The bottom staff is a bass line in bass clef, featuring a series of chords and single notes. The guitar line includes a solo section with a 12-fret scale and a 10-fret scale.

A7
(C7)

na - palm bomb _ for you, ba - by, _ whoa, _ guar-an - teed, _ just so

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "na - palm bomb _ for you, ba - by, _ whoa, _ guar-an - teed, _ just so" are written below the staff. The middle staff is a guitar line in treble clef, featuring a series of chords and single notes. The bottom staff is a bass line in bass clef, featuring a series of chords and single notes. The guitar line includes a solo section with a 12-fret scale and a 10-fret scale.

E7
(G7)

guar-an - teed — to blow your mind, yeah. —

5 3 5 3
6 4 6 4
0 0 0 2 0 2 0 0 0 0 1 2

10 12 10 12 10 12 12 10 12 12 10 12 10 12

B7+9
(D7+9)

A7
(C7)

And if I can't have your love for my own — now, — sweet child, won't be noth-ing left be - hind. .

1/4
3 0 2 0 2 0 2 1 2
2 2 1 2 1 2 1 2
2 2 2 2 2 2 2 2

8va.....

14 13 14 14 13 14 14 13 14 14 13 14 12 11 12 12 11 12 12 11 12

Free Time

E7 (G7) C#m9 (Em9) F#m7 (A+7) B11 (D11)

It seems how late - ly, babe, _ got a bad case of steam - roll - er blues. _

E7 (G7)